

IF I COULD CHOOSE

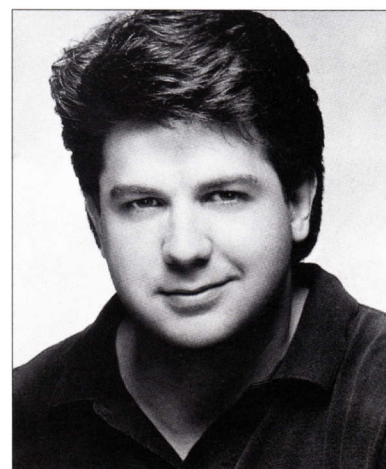
The very popular double bill of Mozart's *Don Giovanni* and Verdi's *Il Trovatore* has opera lovers pondering which piece to choose in the forthcoming Spring season. The solution is simple - they must see both! With an interesting and very cosmopolitan line-up, *Il Trovatore* opens the season on Saturday, April 22nd, with continuing performances on the 24th, 26th, 28th and 30th.

Mark Rucker, familiar to Dublin audiences from his recent appearance as Amonasro in the RTE/Point production of *Aida*, will sing the role of the Count di Luna, and is joined by fellow American, Scott Flaherty, as Manrico. Not even the convoluted plot of this opera, can detract from its energetic score, its passionate exchanges and its memorable choruses. In this Opera North production, directed by Inga Levant, Tatiana Zakhartchouk sings the demanding role of Leonora, with Anne Wilkens as Azucena. Local singers Deirdre Masterson, Paul McNamara and John Scott fill the smaller roles, and are joined by the DGOS Opera Ireland Chorus and the RTE Concert Orchestra, conducted by Dejan Savic.

A night in the company of that arch seducer *Don Giovanni*, can be experienced on the alternate dates (April 23, 25, 27 & 29). Mozart's comic opera, written in collaboration with da Ponte, bases its central character on the legendary *Don Juan*. The opera traces its protagonist's amorous pursuits of Donna Anna, Donna Elvira and Zerlina (sung in this production by Madeleine Kristoffersson, Deanne Meek and Marit Sauramo respectively), to his final descent into hell. Michael McCaffery designs and directs this new production, which is the first in a Mozart cycle. American baritone, James Michael McGuire sings the title role and the cast includes Eric Ashcraft, Giles Davies, Sami Luttinen and Scott Wilde. Once again, they are joined by the RTE Concert orchestra under the baton of Ira Levin.



Deanne Meek, who will sing Donna Elvira in *Don Giovanni*



Scott Flaherty, Manrico in *Il Trovatore*

CONTENTS

- 2 Reviews
- 4 New Opera Lecture Series
- 4 Ladies Who Lunch
- 5 Sponsor News
- 6 Vivian Coates - Director
- 8 Travel Options
- 10 Veronica Dunne -
Bursary Competition Winner
- 11 Social Diary
- 12 Calendar of Events

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WINTER '94

Giuseppe Verdi: La Traviata
Engelbert Humperdinck: Hänsel und Gretel

The Winter '94 Season opened on November 29th and continued until December 9th, comprising six performances of Verdi's *La Traviata* and four performances of Humperdinck's *Hänsel und Gretel*. The theatre was dark between the first and second *La Traviata*.

Ever popular, *La Traviata* filled to capacity with many disappointed customers on the waiting list, failing to secure last minute returns. *Hänsel und Gretel*, an ambitious undertaking for the company, was budgeted for a lower occupancy and met its targets over the four nights, a particular hit with the many young children who attended.

Dublin soprano, Marie-Claire O'Reirdan singing the role of *Violetta* for the first time,

was:

"impressive, vocally and dramatically, displaying considerable insight in her deeply moving final act" (Ian Fox, *Sunday Tribune*).

Particularly effective, were the Act II exchanges, in which Marie-Claire was joined by Evgenij Demerdjev - as a:

"nobly voiced and dignified Père Germont" (Mary MacGoris, *Irish Independent*), who notwithstanding his youth, gave a very credible performance as Alfredo's father.

Ian Fox, writing in the *Sunday Tribune* was impressed:

"As his (Alfredo's) father, the young Bulgarian baritone, Evgenij Demerdjev was outstanding. The voice is not large but

it has a fine ring to it and he has an excellent stage presence, more will be heard of him."

La Traviata is an opera where the vascillating affections of the protagonists' friends serve as a type of frivolous Greek chorus, and on this occasion, the DGOS Opera Ireland Chorus were not found wanting. Vocally impressive, and giving fully committed performances, they were convincing as the parasitic socialites of that Paris circle. More colour and energy derived from the youthful troupe of



Jane Turner as Hänsel and Eva Kirchner as Gretel in the Winter '94 production

dancers, who entertained Flora's guests in flamboyant manner.

The wistful, pastoral mood evoked in *Hänsel und Gretel* was in pleasant contrast to the frenetic social whirl of *La Traviata*. With a score to delight, *Hänsel und Gretel* is one of those operas which initially seems innocent, but little by little, reveals more sinister undercurrents. As a manifestation of that evil, **Cynthia Buchan's** witch was in turn described as:

"cheeky, irreverent, exotic (and erotic)" (Charles Fitzgerald, **Belfast Newsletter**)

or:

"versatile, spry (and) highly nimble" (Pat O'Kelly, **Evening Press**).

The children, she sets out to undo, received many plaudits:

"The pair of children are strongly cast. **Eva Kirchner**, a Gretel with an appealing ring, which nicely offsets the gruffer manner of **Jane Turner's** Hänsel."

(Michael Dervan, **The Irish Times**)

We mustn't forget Deirdre Masterson's DGOS Opera Ireland debut role which received a favourable mention, from among others, Dermot Murphy, writing in the **Sunday Press**:

"Deirdre Masterson as the Sandman, delivered her cameo lollipop with delicious grace."

But above all, it was the sense of magic created by **Michael McCaffery's** production which pleased the audience, ably assisted by the RTE Concert Orchestra, providing what Gus Smith in the **Sunday Independent** called "stylish playing of the inspired Humperdinck score, under American conductor **David Heusel**."



Violetta (Marie-Claire O'Reirdan) in a pensive mood

NEW OPERA LECTURE SERIES

We are delighted to announce a new series of opera lectures which will commence in September 1995 and will be free to Friends, Patrons and Sponsors of DGOS Opera Ireland.

Steering the course of the lecture series will be music critic **John Allen**. No stranger to the world of opera and music theatre, John has sung in and produced over 70 opera, operettas and stage musicals. He recently gave a ten-lecture course on the history and development of operetta at the Royal Irish Academy of Music, Westland Row, and is well known for his reviews both on **RTE Radio 1**, *The Arts' Show* and for **The Irish Times** and **Entertainer** magazine. A regular broadcaster on **FM3's Classic Collection** and on **Anna Livia's** Sunday morning *World of Music* programme, John also compiled researched and scripted the first six years of **RTE Radio 1's Theatre Nights** programme.

Proposed topics for the forthcoming lectures range from an exploration of the operatic setting of Shakespeare's Plays, to a look at opera "beyond the three tenors" and includes discussion of "our singing ambassadors" as well as specific lectures on **Weber** and 19th century German opera, an introduction to **Wagner's Der Ring** and understanding the seasonal repertoire.

The venue, time and specific dates for the lectures will be announced to members in the autumn.



John Allen – Opera Lectures

LADIES WHO LUNCH



Deirdre Masterson - who gave a recital at the Ladies' Committee Winter Lunch

St. John's Hall, Clyde Road, Ballsbridge is once again the venue for the Ladies' Committee lunch, which will take place prior to the Spring Opera week, on Sunday, April 9th. Ticket subscription at £15 includes a recital given by one of the younger singers participating in the season.

Last December, **Deirdre Masterson** (you will remember her as The Sandman / Dew Fairy in *Hänsel und Gretel*) provided the entertainment - a varied programme of light operatic and Irish airs, accompanied on piano by **Mairéad Hurley**, our Chorus tutor. Due to space restriction at St. John's Hall, tickets are limited, so if you are interested, order your tickets soon by completing the enclosed form and returning it to **Máire Hogan**.

More fund-raising by the Ladies' Committee is planned for early May, when friends are invited along to a Coffee Morning and Plant Sale in the grounds of Dalguise, Monkstown on Friday 5th. Those enthusiastic gardeners among you might like to stock up on early summer bedding plants, whilst generating some funds for the company at the same time. The grounds will be open between 10.00 a.m. – 2.00 p.m. and admission will be by invite only. Further information from **Máire Hogan** at 280 7072.

PERFORMANCE SPONSORSHIP WITH A DIFFERENCE!

As a longstanding sponsor of DGOS Opera Ireland, Frank Keane of BMW - Motor Import Ltd., was looking for a more unusual way of distributing his guest tickets for *Hänsel und Gretel*. A very committed Performance Sponsor (BMW had already sponsored *Madama Butterfly* in Spring 1993 and *Rigoletto* in Spring 1994), Frank felt it would be an ideal opportunity to open the doors to *Hänsel und Gretel* for some young students who might otherwise not get the chance.

Through the close co-operation of Patricia McDonnell (DGOS Opera Ireland's Marketing Consultant responsible for Sponsorship development) and Kathryn Fitzgerald, a Dublin-based music teacher who is also a member of DGOS Opera Ireland's chorus, four schools were chosen at random, one from each of the four compass points of the city and thus, the BMW Competition was born. Students from St. Mark's Community School in Tallaght, Rosary College, Crumlin, Santa Sabina in Sutton and Loreto Abbey, Dalkey, competed against their respective classmates to produce an essay on any of the following topics: the origins of *Hänsel und Gretel*, German opera or the composer **Humperdinck**. The eight best entries from each school won a ticket to the opera and were invited to a Coca-Cola reception hosted by Frank Keane.

And how did the young attendees enjoy their trip to the opera? For Karen Griffin of Rosary College, Crumlin, it was her first ever opera, although she is musical and studies piano. She thought the singers were very good and plans to repeat the opera experience - soon! Another music student, Vanda Conaty from Loreto Abbey, Dalkey really enjoyed the special effects in *Hänsel und Gretel*, whilst her classmate, Susan Loughley considered it helped her with her German language. Most enthusiastic of all was Aoife Sharkey from St. Mark's in Tallaght, who pronounced it "Brilliant! I didn't understand a word but I got the gist!"

Our thanks to Frank Keane of BMW for this innovative approach to his Performance Sponsorship. The evening was a resounding success and the young students highly appreciative of the efforts made on their behalf.



Frank Keane, Chairman of BMW - Motor Import Ltd., pictured with some of his young guests at Hänsel und Gretel. From l to r: Elaine Fay, Elaine Dillon, Candice Hamel, Emma Kavanagh and Kinley Roberts.



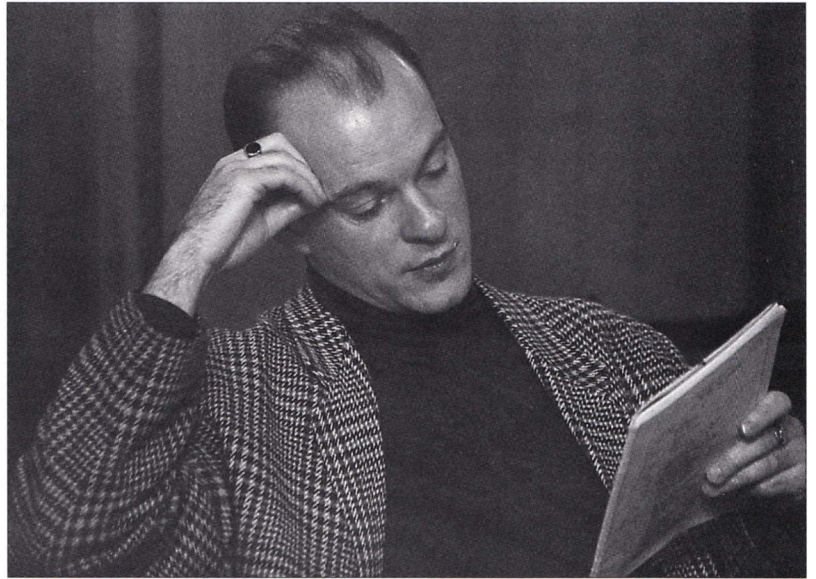
Kathryn Fitzgerald with Sandra and Fiona Devaney from St. Mark's Community School, Tallaght



A group of students from St. Mark's, Tallaght

VIVIAN COATES: DIRECTOR

When one thinks of opera, it tends to be of the singers who interpret the roles or the musicians who give life to the composer's wonderful score. Yet there is so much more to interpreting opera, than the music-making alone. The fusion of so many creative media, opera needs direction. For all things musical, this comes from the pit; anything above that level, is the responsibility of the director.



Young and ambitious, Vivian Coates is one such opera director. A Dubliner, whose parents were both trained singers, Vivian's first encounter with professional opera was at the age of 12, when he attended a DGOS *'Madama Butterfly'* at the Gaiety, and even at this young age, remembers focussing on the production aspect of the performance.

Educated at Presentation College, Bray, Vivian is unusual in that he did not come to his chosen profession through the usual apprenticeship in amateur drama. "My school didn't have a great tradition of drama or music," admits Vivian. "Any exposure I had was through accompanying my parents to performances - both the DGOS seasons and the Rathmines and Rathgar productions." It wasn't until he was at Dublin City University studying for a business degree that Vivian became involved in musical societies as a performer. During his years at D.C.U., he was simultaneously studying singing at the College of Music and on completion of his degree, took on a full-time singing course at the College. While this was both enjoyable and beneficial to him, he knew he wasn't going to earn his living as a singer and using his business degree, began working with a marketing company. Around the same time, he founded his own company - **Tivoli Lyric Players**, with whom he directed the amateur premiere of the Broadway version of *Pirates of Penzance*, at the John Player Theatre. The venue for this production proved to be lucky for Vivian, as in the late 1980's, DGOS

Opera Ireland had its company offices in the theatre building. From an introductory meeting with Michael McCaffery, the then Artistic Director of DGOS, Vivian was offered a job as Assistant Director to Jan Bouws on *'Rigoletto'*. The year was 1987 and the 'next-door' production that season was Mike Ashman's *'Pearlfishers'*. One day, on dropping in to see how that rehearsal was going, Vivian found himself recruited as the 'unofficial' assistant director to that production.

This was the beginning of good working relationships with both Ashman and McCaffery; Ashman arranged for Vivian to do some observation at the Royal Opera House and at Glyndebourne, whilst McCaffery invited him back to assist on the DGOS Spring 1988 *'Trovatore'*.

In early 1988, Vivian moved to London, working with small companies like Opera Venture and doing some more 'unusual' productions like the London College of Fashion graduates, show - *'Revolutions'*. This encounter with fashion graduates convinced him that there should be more co-operation between colleges of art and design and opera companies. "Opera companies should use the talent of these students as assistant designers on productions," enthuses Vivian. "As part of their final year thesis, students could be asked to design costumes for a smaller opera. Indeed, opera houses have recently used international fashion names as costume designers, a selling point in the marketing of their operas. Versace designed costumes for *'Capriccio'* and

Giorgio Armani's designs were used for Jonathan Miller's recent *'Cosi fan tutte'* at Covent Garden."

What attracts Vivian to the role of director, particularly opera director? "I really enjoy the 'creation' aspect of directing - taking something from black notes on a white page, right through to a living, breathing performance with roles interpreted," he explains. "I always begin with the music, listening to various recordings and studying the score closely, particularly the 'dialogue'. Whilst opera concerns itself with more than the music, I believe interpretation must stem from the score. Sometimes directors interpret a work in such a way that you cannot see what the source of inspiration was. I remember seeing a *'Carmen'* set in a used-car lot! To me, this didn't make any sense. Conversely, a European *'Traviata'* whose Violetta was dying of AIDS, did have some relevance."

On the subject of director's licence, Vivian believes a director should be able to retain his/her personal vision, but balanced against that 'artistic licence', must be the company's right to know in advance what it is getting from a certain director and express their concerns, if there are any, at an early developmental stage. When working on the recent *'La Traviata'*, he was reviving Christiane Issartel's original production. Did this present any difficulties?

"Yes," reflects Vivian. "I was anxious to reproduce faithfully Christiane's work. I went to Avignon to watch her in rehearsal (Opéra de Marseille presented a run of *'La Traviata'* prior to its departure for Dublin.) I tried to follow what sort of changes in interpretation she sought, but not being a fluent French speaker, I had to rely a lot on a 'silent movies' technique. The Avignon team made me very welcome. The essence of opera direction is good teamwork - between designer, choreographer and lighting designer. I was worried about recreating the lighting, but the lighting designer who was excellent, had also been to Avignon and she had it in hand. Sometimes in doing a revival, you are faced with the dilemma of knowing something is not working, but you cannot interfere with the original production; nor can you direct with any great conviction, something which is obviously not happening."

One of the critics said of the 1994 *'La Traviata'* that this was a



Violetta (Marie-Claire O'Reirdan) pleads with Giorgio Germont (Evgenij Demerdjev) in a scene from the Winter '94 La Traviata

feminist interpretation of Violetta. Was this a valid observation? "I suppose it is, in the sense that Violetta is both the focus of our attention - (she is on stage 80% of the time) - and also the character through whom we experience the story," reflects Vivian. "We follow her as she falls in love, as that love becomes turbulent, and witness her degradation, followed by her death. It is through Violetta's eyes only, that we see the story. That is why the Père Germont/Violetta scenes are difficult. In my opinion, Père Germont should never acknowledge that Violetta is actually giving up something; he should be more calculating and cold, just getting what he needs to protect the bourgeois family standard. If there is any one weakness in the Issartel production, I think that is it."

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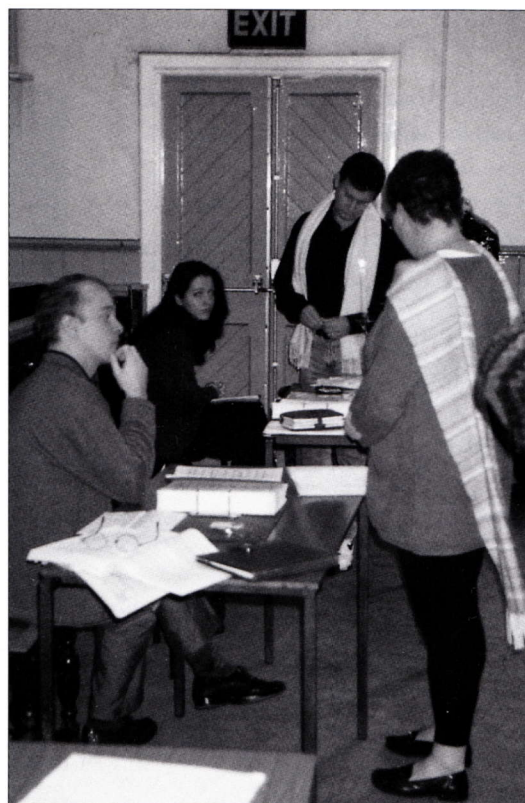
The question which always puzzles 'La Traviata' enthusiasts, is why does Violetta make this sacrifice? "I think that she succumbs to Giorgio Germont's request because he represents a normal family - a father who stayed around and cared for his daughter - and this appeals to her," muses Vivian. "That is why she relents and gives up Alfredo."

A strong believer in arts' education, Vivian is saddened by the lack of drama and music built into the core curriculum in schools. "Too many socioeconomic variables govern the quality of arts' education children experience in school," he says. "That's why arts' organisations must bring workshops into the schools and communities. I worked on a very good community opera 'Ladders and Snakes' at Opera North, which was very exciting."

Opera North is only one of the U.K. houses for whom Vivian has worked. When he toured with the D'Oyly Carte, he made a point of calling to see the Artistic Directors of each of the main opera companies. From this, came work as assistant director on Graham Vick's 'Carmen' at Scottish Opera and again on 'Billy Budd', also with Scottish.

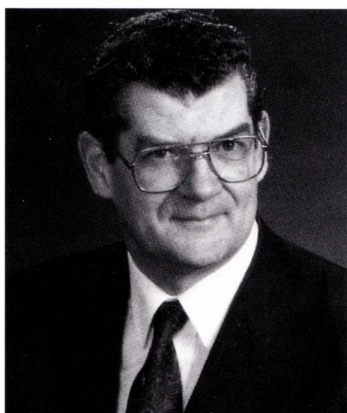
What do the next five years hold for Vivian Coates? "I would like to do some more revival work, and more of my own work with smaller companies e.g. Castleward. I will also travel to get more experience working as assistant to good directors, and in about ten years time, would like to have developed a style of my own in direction, which will be acknowledged through work at home and abroad."

We wish him well.



Vivian in rehearsal with some of the Traviata Company

TRAVEL OPTIONS



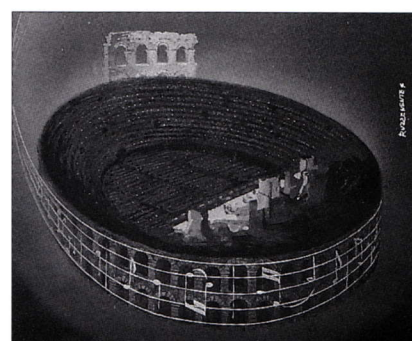
Harry Cahill

Due to the increased popularity of 'Special Interest Tours' - holidays that combine a theme with a destination, **Harry Cahill** (formerly of Priority Travel), has greatly expanded his range of tours, having joined forces with Silverdale and Hewett's Travel earlier this year.

Opera fans will be pleased to know that trips of varying lengths to Verona are once again very much part of this summer's itinerary, with three tours taking in both *Rigoletto* and *Aida*, with the option to purchase into *Cavalleria Rusticana* and *I Pagliacci*, and *Carmen* on certain dates.

Two shorter trips feature *Turandot* only, whilst a new 'combination' holiday splits the week between Lake Garda and the opera, and a stay in Venice. This particular holiday should prove very popular, especially to those who on previous opera tours, spent a day in Venice and longed to return for a more thorough exploration of this magnificent city.

Repeat business on Harry Cahill's opera tours has been high since he first started going into Verona in 1992. Those music-lovers seeking a change of location might like to check out



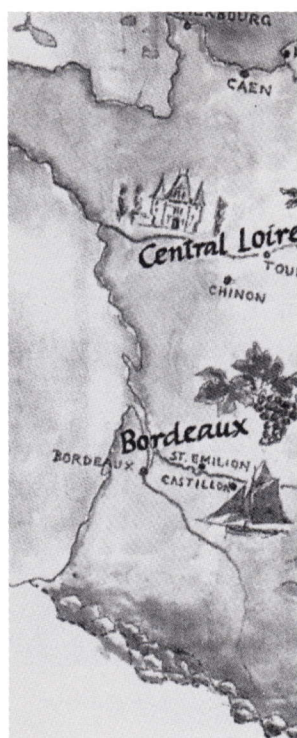
The Verona Ampitheatre

continued on page 9

Prague, with three five night tours departing during August and September, which as well as visiting all the sights of that city, include a full-day trip to southern Bohemia and a concert. A five-day trip in mid-May coincides with the Prague Spring Festival, which this year will feature the Symphony Orchestra of Japan playing **Mahler's Fifth**, some **Tchaikowsky** and **Mozart**, and **Rimsky-Korsakov's Scheherazade** in different Concert programmes. There is also a performance of *Don Giovanni*, which visitors might like to attend.

For italophiles, Harry is repeating his very popular 'Garden Tour of the Italian Lakes', which going out in early June may appeal to those who want to avoid the more intense heat of high summer. A new introduction to the Italy programme is Sorrento with three tours, one of which is specifically designed for those interested in capturing on canvas the beauty of the surrounding landscape. Led by Phelim Donfield, course director of Brushstrokes Art School in Fairview, departure date is September 15th and the week's itinerary includes a full-day tour to Capri, to include a painting class on the island!

For wine aficionados, there are tours in May and October, visiting respectively Burgundy and Beaujolais, and the Loire and Bordeaux regions, and for long-haul enthusiasts, the best antidote to a dismal grey Irish winter, must be 18 days in the mild and sunny climate of South Africa. The variety of locations covered on this trip is testament to the tour's title claim - 'South Africa - a world in one country'.



Full details of this and all other tour itineraries are contained in the Special Interest Tours brochure, courtesy of Harry Cahill at Silverdale and Hewett's (telephone: 677 0446).

Competitive concessions are offered to DGOS Opera Ireland members on *all* holidays featured in the brochure, which are booked *directly* with Silverdale and Hewett's by April 30th. Please find enclosed separate 'Concession Cheque', detailing reductions.



THE VERONICA DUNNE BURSARY SINGING COMPETITION

The inaugural Veronica Dunne Bursary competition took place over three days in mid-January, with 56 entrants singing their way through the preliminary rounds to be among the five finalists taking the platform at the National Concert Hall on January 19th.

Organised by the Friends of the Vocal Arts in association with R.T.E. and the E.S.B., the prize fund was over £11,000 and the competition jury included Dame Joan Sutherland, Dr Heinrich Bender from the Bavarian State Opera Studio, Diana Mulgan, an agent from IMG Artists and Jane Carty, Senior Producer-in-charge at FM3 Music, R.T.E.

Each finalist had to prepare a 16-minute programme with a minimum of two operatic arias sung in the original language. One of the youngest singers to reach the final was Dublin-born **Julia Canavan**, currently a student of Paul Deegan at the Academy. For her programme, Julia chose some **Mozart** ('Alma grande' and 'Una donna a quindici anni'), the **Menotti** aria 'All that gold' (*Amahl and the Night Visitors*) and 'Je veux vivre' (*Romeo et Juliette*). Despite her youth, Julia has plenty of experience and is a prolific prize-winner, with awards from all the home-based feiseanna, as well as being the RTE Young Musician of the Future in the Chamber music category.

Another finalist, Mountmellick-born **Imelda Drumm**, is currently a student of Veronica Dunne's at the Leinster School and has worked with DGOS Opera Ireland on several occasions. A mezzo-soprano, Imelda performed 'Voi che sapete' (*Le nozze di Figaro*), 'Le spectre de la rose' (**Berlioz**) from '*Les nuits d'été*', and **Rossini's** *Barber of Seville* aria 'Una voce poco fa'.

Accompanied by the RTE Concert Orchestra, conducted by a singer-sympathetic Proinnsias O'Duinn, all five finalists gave committed performances,

gaining tremendous experience from participating in such a high profile competition.

In true biblical fashion, the last performer of the evening, soprano **Orla Boylan**, took the first prize of £7,000 and the E.S.B. Trophy, having sung **Puccini**, 'In quelle trine morbide' (*Manon Lescaut*), **Gounod**, 'Ah je ris' (*Faust*), **Mozart's** 'Allelujah' and **Strauss'** 'Beim Schlafengehn' from '*Four Last Songs*'. Orla, who holds a first-class honours science degree from U.C.D., is currently studying singing full-time at the D.I.T. College of Music, where she works with singing teacher Mary Brennan and répétiteur Mairéad Hurley.

We would like to congratulate her on her win and commend Veronica Dunne and Friends of the Vocal Arts for instigating this bursary.



Orla Boylan – Winner of The Veronica Dunne Bursary



Mrs. Michiko Furukawa, wife of the Japanese Ambassador, a guest at Foundation Sponsors' Night



Mark Restan and Sam Smyth, enjoying an interval drink



Cathal McCabe, Head of Music at RTE, at "La Traviata"



Jacqueline Armstrong and Ciaran Fitzpatrick enjoying their night at the opera



The Spanish Ambassador, Mr. Fermin Zelada and Mrs. Zelada, attended "La Traviata"



Pictured at the interval, Mary O'Shea and Maeve Kelly



Comdt. Billy and Mrs. Margaret Campbell, guests at Foundation Sponsors' Night

MARCH

- March 21st.: OTC recital: Ana Maria Rincon,
Spanish soprano,
Oak Room, Mansion House,
Dublin. 8.00pm. Tickets: Ph: 6614884
- March 23rd: Opera Lecture, Buswell's Hotel, 8.00pm
- March 25th: Visiting artists arrive.
- March 28th: OTC recital: Simon Keenlyside, baritone.
Oak Room, Mansion House,
Dublin. 8.00pm.

APRIL

- April 9th: Sunday Luncheon, 12.30pm
Ladies' Committee Fundraiser,
St. John's Hall, Clyde Rd, Ballsbridge,
Dublin 4.
- April 13th: Opera Lecture, Buswell's Hotel, 8.00pm.
- April 18th: OTC recital: Louise Walsh, soprano.
Oak Room, Mansion House,
Dublin. 8.00pm.
- April 22nd: Opening night: *Il Trovatore*
- April 23rd: Opening night: *Don Giovanni*
- April 24th: Foundation Sponsors' Night: *Il Trovatore*
- April 30th: Final performance of *Il Trovatore*
- April 30th: Closing date for Concession Offer to all
DGOS Opera Ireland members on
Harry Cahill's Special Interest Holidays.

MAY

- May 5th: Coffee Morning and Plant Sale, 10.00am-2.00 p.m.
Ladies' Committee Fundraiser at Dalguise,
Monkstown Road, Monkstown,
Co. Dublin.

SPECIAL APPEAL FUND PRIZE-WINNER

Your very generous response to our Special Appeal Fund raised a considerable sum of money last season. All Members adding £10 or more to the Special Fund were entered into a draw for A Luxury weekend for two at Adare Manor, Adare, Co Limerick. The lucky winner is:

*Ms Anne McCullagh,
Vernon Avenue,
Clontarf, Dublin 3.*

Congratulations, Anne and we hope you enjoy your weekend away. The draw for the New Grove Dictionary of Opera will take place among Special Appeal Fund donors once the Spring booking is closed.

OPERA'S LOSS

Since last communicating with you through these pages, the music community and the company in particular have lost several friends. Audrey Park Collins, whose association with the RTE Orchestras spanned almost 40 years, became leader of the RTE Symphony in 1979, thus bringing her music-making into regular close contact with DGOS. With the augmentation of the orchestra and the establishment of the NSO, Audrey was appointed its first leader, and her passing in December '94, left her colleagues in that orchestra diminished by such an untimely death. Those at DGOS Opera Ireland who worked with Audrey in both a performing and managerial capacity, had a great affection for her and she will be missed.

Opera lost another good friend in the recent death of Paul Hartnett, Bank of Ireland's Area East Manager. Paul was always supportive of Bank of Ireland's sponsorship of the company, as well as being personally enthusiastic about opera. News has also reached us of the death in Rome of Nanni Annovazzi – widow of Napoleone, former DGOS artistic director and conductor. The Annovazzis were for so long part of Dublin musical life and the social scene of the DGOS, that we know many of our readers will have fond memories of them both.

OPERA LECTURE SERIES

Derek Walsh will conclude his series of lectures on the following dates:

March 23rd: *Some Contemporary singers*

April 13th: *Il Trovatore*
Don Giovanni

Venue: Buswell's Hotel,
Molesworth Street, Dublin 2.
Time: 8.00 p.m.
Admission: Free.

As this is Derek's last series of talks presented on behalf of DGOS Opera Ireland, the company would like to thank him most sincerely for his time, energy and enthusiasm over the past few years.